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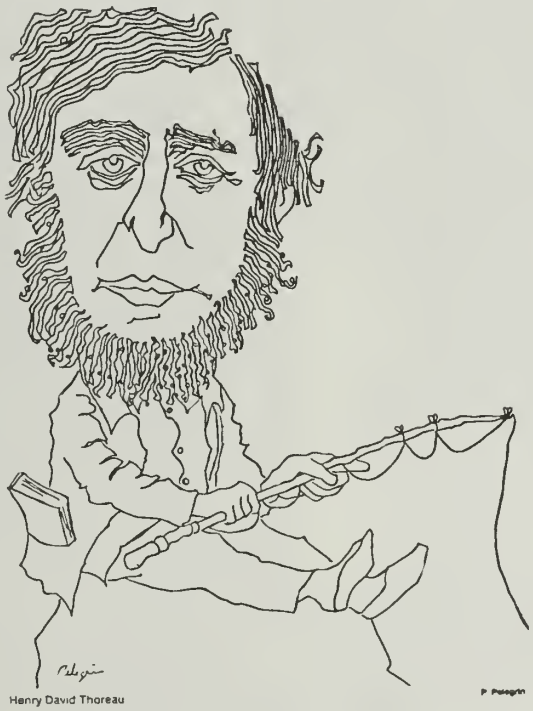
The Thoreau Society, Inc., is an informal gathering of students and followers of Henry David Thoreau. Ann Zwinger, president; Marian Wheeler, vice-president; Mary Anderson, treasurer; Walter Harding, secretary. Address communications to the secretary at State University College, Geneseo, N.Y. 14454. Dues ($10 a year; $100 life membership) should be sent to the Thoreau Society, 156 Belknap Street, Concord, Mass. 01742.

COMPANION SPIRITS: HENRY THOREAU AND JAMES NORMAN HALL by Victor Carl Friesen

Some years ago I described in the Bulletin (No. 127) the circumstances of my first reading of Walden. It occurred in my own isolated hut, the fourteen-by-twenty-foot teacherage of a one-roomed rural school near historic Fort Carlton, which was famous during the fur-trading days of the Canadian Northwest. Here it was that by the light of a gasoline lamp I pored over the pages, while a great horned owl hooted from the roof top and where next morning I would awake to find deer tracks encircling my snug harbor in the woods. This was during my second year of teaching in 1953-54.

The previous winter, under similar circumstances, I had read a just published autobiography, My Island Home by James Norman Hall (Boston: Little, Brown, 1952). Recently, on re-reading this work, I was struck most forcibly by the echoes in it of Thoreau (in the 30-year interval I had gone on to complete my graduate work on the Concord saunterer). Readers of the Bulletin may be interested in learning a little more about yet another Thoreauvian "discipleship" among distinguished writers.

Hall, of course, is chiefly famous for his collaboration with Charles Nordhoff in the writing of Mutiny on the Bounty, 1932 (and its sequels, Men Against the Sea and Pitcairn's Island, 1934), and the novel, The Hurricane (Boston: Little, Brown, 1935). Both Mutiny and Hurricane were each twice made into successful Hollywood movies. All these books were written at Hall's home in Tahiti, halfway around the world from Thoreau's Walden Pond. (Altogether, Nordhoff and Hall were to co-author a dozen books, while Hall himself wrote more than that number individually.)



From the DENVER POST, Sept. 26, 1982. Reprinted with permission of the author.

Hall, then, unlike Thoreau, had traveled much in actuality. He grew up an Iowan farmboy before the turn of the century and spent four years as a social worker in Boston, following his college graduation. It was here in the years 1910 to 1914 that he began weekend pilgrimages to Walden Pond, for he had bought a copy of Walden in Chicago en route to his new home. He was enough imbued with Thoreau's tongue-in-cheek economics to estimate the value of separate features of his own lodgings to the nearest half cent: "Furnishings," for example, rated merely $00.03½, but "View" came to $1.91. That, along with $2.00 for "Satisfaction" nearly made up the weekly rent of four dollars (p. 81).

"In those days I had the Pond pretty much to myself," Hall writes. Yet even so he could not help feeling an intruder into someone's private world, for he could picture Thoreau's solitary figure still inhabiting the scene, wandering through the woods, hoeing his bean rows, or being busy with his writings in his hut. Hall went on to read Thoreau's other works and came away with the conclusion that the naturalist was "completely a whole man, harmonious in every part" (p. 113).

Hall, on the other hand, had not at this point arrived at his goal in life. The summer of 1914 found him on a bicycle tour of Great Britain--when the Great War broke out. Although the United States was not initially in the conflict, he enlisted in the British army and was part of the horrendous trench warfare of those early years. Then he became a fighter-plane pilot in 1916-18, one of the pioneers in wartime aviation (he was flight commander of the squadron in which Eddie Rickenbacker served).

Following these experiences Hall probably had thoughts much like those of the fictional narrator of The Hurricane: "Men of my generation had had more than enough," the narrator says: What they wanted was an opportunity for "retiring from chaos:" And where might that be?--some colony "as far removed as possible from Europe:" people of the South Seas, he reasons, "live in the present, enjoying the simple occurrences of each day as it comes:" It is there that life is "stripped down to the essentials" (pp. 11, 12, 14, 15).

So it was that James Norman Hall sailed for Tahiti in January of 1920, away from our customary lives of quiet desperation: "I vented my bitterness against the whole of our industrial civilization, and my particular spleen upon machines," he says in his autobiography (p. 236). Another of his books, the short novel Lost Island (Boston: Little, Brown, 1944), has further words in this light: "Mass Production" is seen as "a cancerous organism, desolating the earth, defiling the rivers, laying waste the forests, poisoning the air with its foul breath" (p. 62). Hall's particular vocation in his Pacific retreat from modern contrivances would be to write. His early writings, he reflected later in My Island Home, had "too much of J.N.H. in them," but then added that this was the case of nearly everything he wrote (p. 301). Thoreau too wrote mainly of himself--but did so without apology: whom did he know better?

The parallels so far to Thoreau are fairly obvious: Thoreau had also emphasized the present moment and the enjoyment of it: "My life as essentially belongs to the present as that of a willow tree in the spring," he writes in an early entry in his journal (Writings, Boston: Houghton Mifflin, 1906, Vol. VIII, p. 232). Later he says: "Now or never! You must live in the present, launch yourself on every wave . . ." (XVIII, 139). And in Walden, a famous passage speaks of fronting the essential facts of life; securing as directly as possible--while enjoying the concomitant sensations--man's basic needs of shelter, food, clothing, and fuel. Thus Thoreau, for example, could collect driftwood from the pond for his fire and enjoyed at the same time the fragrance which the boughs of nearby living trees imparted.

As for machines, Thoreau criticized his countrymen for doing work which left them "no time to be anything but a machine" (II, 6). Division of labor, or assembly-line production, made men become tools of their tools, he felt (VII, 368)--an improved means perhaps but which might lead only to an unimproved end after all. Nature as raw material was being devastated, its forests laid bare. "Thank God," he writes, "man cannot as yet fly, and lay waste the sky as well as the earth!" (XX, 306-307).

In his autobiography Hall entitles the first chapter devoted fully to his new life in the South Pacific "An Adventure in Solitude." (It was previously included in Faery Lands of the South Seas, 1921.) In it he describes his brief sojourn on an islet where no one else lived, a "trial experiment" where he would learn how far his "own thoughts would serve to make solitude . . . pleasant" (p. 261). He had few diversions, music, for instance, being limited to what he himself could produce on his ocarina. (Cf. Chapter Five--"Solitude"--in Walden, in which Thoreau describes some of his pleasantest hours; the Walden experience had also been termed an "experiment"; and Thoreau's instrument was the flute.)

Another experiment for Hall when he first came to the islands is recorded in his early collection of essays, On the Stream of Travel (Boston: Houghton Mifflin, 1926). This occurred at a time when he was especially low in funds and decided to retire to one of the remoter districts of Tahiti. There he found a one-roomed house with an acre of land which had a mountain stream flowing through it--"so I had both fresh-water and sea-water bathing" (p. 73). This sounds quite Thoreauvian, as do his speculations on wealth: "If it were true that a man's wealth may be estimated in terms of the things he can do without, then in that sense I might hope to achieve affluence" (p. 83). (Thoreau speaks of being rich because "of the number of things which he can afford to let alone"--II, 91.)

While there, Hall turned his hand to vegetable gardening. But here his experiment veered sharply from Thoreau's similar occupation. Thoreau's bean-field produced prodigiously and, with other vegetables, yielded an income of $23.44. True, he resorted to killing a ravaging woodchuck (and eating it), but otherwise his venture was a success--so much so that he told himself he would not work with so much industry another year. Hall, after several months of effort, had his garden ravaged by ants, rats, and land-crabs. His total produce was two ears of corn, three small tomatoes, and a squash. These he estimated had cost him each $15.50.

But Hall did exercise a little Yankee shrewdness in falling to and devouring the land-crabs, which, unlike Thoreau's musty woodchuck, turned out to be delicately flavored like lobster, and he ate them for the rest of his stay there. And instead of eating his own vegetables, he found that the Pacific chestnut trees growing beside the mountain stream littered the ground with nuts that he had never thought of examining. These were delicious too. How closely Thoreau's summation of his "Bean-Field" chapter in Walden applies to Hall's situation!--"The true husbandman will cease from anxiety, as the squirrels manifest no concern whether the woods will bear chestnuts this year or not . . . ." (III, 184). Hall's sketch has the happy-go-lucky title: "Sing (A Song of Sixpence)."

In a conversation with Nordhoff, made in the late 1920s and recorded in My Island Home, Hall shows us further parallels between himself and Thoreau. One is a direct reference to the Concord philosopher,

for Hall speaks of seeking Henry Thoreau's wisdom, rather than Henry Ford's, and so achieving leisure, "the most precious of gifts" (p. 321): Hall, like Thoreau, wanted a broad margin to his life: Thus, he tells Nordhoff of his habit of reverie, being able to sit for periods at a time lost in a "sensibility somewhere between that of animals and vegetables": "What passes over the surface of consciousness disturbs it no more than cloud reflections stir the depths of the lagoon" (p. 320): This is very like Thoreau sitting in his sunny doorway, in undisturbed reverie, when he grew like corn in the night: Nature will not reprove his indolence, he says: To Hall all this led to discovering himself, to learning what he really was: It was not his wish to be so swiftly carried on the stream of current events that he had no time to speculate on where and how he was being swept along: Like Thoreau, he wished to live deliberately and learn what life had to teach:

In the final essay in On the Stream of Travel, "Why I Live in Tahiti," we find yet further parallels with Thoreau, particularly his Walden: In it Hall felt called upon to justify himself, to explain his choice of life to the curious, who thought his behavior somewhat odd (so, we remember, was the situation with Thoreau): He held no particular brief for his island home as the only place to live, but it seemed best suited for him: (Thoreau cautioned the readers of Walden to accept only those things from it which would best apply to them:)

Hall goes on to explain in this essay how Tahiti provided the simpler and ampler way of living which he (and Thoreau) advocated: In this kind of environment he did not need to engage in dogged, plodding "joyless occupations" (p. 352)--he could applaud those back in America who did so but resented their wish that he emulate them (like Thoreau, he would be his own man): In fact, the only workers in Tahiti who worked at all under soul-killing conditions were government employees, but its "government had been reduced to the vanishing point," a circumstance he favored (p. 348): (Thoreau too believed that that government was best which governed least:)

Other attributes of the fuller life in Tahiti for Hall included the following: there, on a day's ramble, he could climb some vantage-point where, "listening to the silence," he would wait unabashedly until evening without any material advantage to himself (he knew the art of saunter-ing as did Thoreau); there, he could return from his rambles to periods of real talk with his fellow men because he, as they, had had time to think between these periods (one is reminded of Thoreau and Bronson Alcott whittling their shingles of thought in the hut at Walden); there also, he had "both the leisure and inclination to read extensively" (p. 358) (his choice in books was as eclectic as Thoreau's):

It is clear, then, from "Why I Live in Tahiti" as well as from the other writings, that Hall's reading of one author--Thoreau--not only influenced his life but that it also greatly colored these very writings: If Walden Pond was to Thoreau the microcosm of the world, the slopes of the Pacific Ocean extending outward from Tahiti represented to Hall the Walden waters made macrocosm: No two individuals of course are wholly alike, and surely not an individualistic Thoreau and any true follower: But James Norman Hall and Henry Thoreau could well be termed companion spirits: Certainly, their autobiographies were suitable complementary works to be read in succeeding winters by this Thoreauvian some thirty years ago:

A POSSIBLE DATE FOR CHANNING'S NOTE TO THOREAU by Bradley P. Dean

Thoreau's Journal of November 1-18, 1854, boasts an average of only about fifty words per day, whereas he wrote the equivalent of just over forty printed pages during the same period the preceding year.[1] The reason for this disparity is that during the first few weeks of November, 1854, he was working on the lecture that he was soon to take on tour--"What Shall It Profit?"--the lecture that eventually became "Life Without Principle."

While composing this lecture, Thoreau apparently used every scrap of paper he could find: In a box of manuscripts at the Houghton Library, for example, there are two rough drafts of letters dated November 13, 1854 (to Rev. Adrien Rouquette), and November 20, 1854 (to C. B. Bernard):[2] On the versos of these letter drafts are three indexes that Thoreau evidently used to arrange passages he had gleaned from his Journal: Of the 106 passages cited in these indexes, 41 were worked into "What Shall It Profit?"

Also in the box at Houghton is a scrap of paper with this note from W. E. Channing to Thoreau:

> Dear T.;
>
> how would
> how would
> you like to go up to
> Holt's point to-day; or
> will you;
>
> Yrs
>
> W. E. C.
>
> Wednesday.[3]

Thoreau put this scrap to use by writing two passages from his Journal on it--passages used in "What Shall It Profit?" Hence, it is likely that Channing wrote this note to Thoreau on a Wednesday in November, 1854:

Turning to Thoreau's Journal of that November one finds that on the afternoon of Friday the tenth Thoreau sailed the two miles up the Concord River "to Ball's Hill with W. E. C."[4] Just before reaching Ball's Hill, Thoreau and Channing must have sailed around a point of land that Thoreau referred to as "the Holt"--Holt's point. Is it not likely that on the Wednesday before they sailed around Holt's point to Ball's Hill Channing wrote this note to Thoreau and that Thoreau was so busy writing his lecture he was unable to go up to Holt's point with Channing until Friday? The evidence seems to suggest, then, that Channing's note to Thoreau was written on Wednesday, November 8, 1854.

Notes

[1]Henry D. Thoreau, The Journal of Henry D. Thoreau, eds. Bradford Torrey and Francis H. Allen (1906; rpt. New York: Dover Publications, Inc., 1962), vol. VII, pp. 68-72; vol. V, pp. 468-509. Hereafter referred to as Journal.

[2]Houghton Library, bMS Am 278.5, folders 7A, 21D, and 17F. Thoreau tore the Rouquette letter draft in half and the halves are in folders 7A and 21D. Referred to by permission of the Houghton Library.

[3]Houghton Library, bMS Am 278.5, folder 1B. Quoted by permission of the Houghton Library.

[4]Journal, VII, p. 70.

THOREAU'S PSYCHE by Ann Claveaux

Psychohistorians have invaded Thoreau's psyche with the presumption that his love of nature and his writings represent a miraculous triumph over mental illness. I would like to present the alternative that he was relatively normal within his era, culture, and philosophy.

In recent months it has been suggested that Thoreau suffered from a manic-depressive illness throughout most of his adult life. With my limited knowledge from his own writings and from those of his contemporaries and biographers, I find little evidence of exaggerated mood fluctuations. The depression and the elation that he did manifest appear to be more reactive than endogenous, as would be expected after the initial episodes in a bipolar affective disorder. For example, a grief reaction to his brother's premature, painful death or a depressive episode following the publication of Walden are not necessarily indicative of a major affective disorder. When Thoreau exalts the beauty of nature, his elation radiates joy not a feeling of psychomotor overactivity and flight of ideas which are prevalent in manic-depressive illness.

Psychohistorians, using selected incidents and/or thoughts from personal letters and journals to suggest psychiatric diagnosis, seem to overlook Thoreau's predominant emotional mood. With the compassion of Lebeaux or the hostility of Edel, personality theorists attempt to explain him through repression, sublimation, separation anxieties, psychosocial moratoriums, identification figures, etc. [None is pathological in moderation; for example, extending adolescence--a time to enjoy the privileges of adulthood without the responsibilities--is not always aberrant behavior.] Thoreau the man becomes Thoreau the patient who, encumbered with emotional burdens, was able to avoid psychiatric hospitalization by becoming a creative artist. Taken to the extreme, the future may hold such diagnoses for Thoreau as: Elective mutism, academic underachievement disorder, dream anxiety attacks, pedophillic voyeurism, atypical eating disorder, and social phobia.

To determine at what point a behavior--from watching plants grow in Transcendental Concord to playing computer games in our high-tech world--becomes pathological on the normal-abnormal continuum, we have to consider carefully the total person and his interactions within the environment. When normal behavior is defined as that which allows maximum self-actualization of the individual without thwarting the long-term general welfare of society [opposed to that behavior which is most prevalent in society], Thoreau falls within normal limits. There is no consensus among his contemporaries that he was insane as there was about Jones Very. They were irritated with him. To their minds he was "a self-proclaimed inspector of snowstorms," a time-waster, an eccentric, an unyielding nonconformist, a free-loader, an egotist, and "the captain of a huckleberry party." James Russell Lowell came close to labeling Thoreau insane when he said he "had not a healthy mind" and "had no humor" but later thought he was happy.

Thoreau was a mere mortal not a mythical god, which we often forget. Thus, he experienced a full range of affective responses from depression to elation and the usual number of psychological problems--separation anxiety, psychosomatic illnesses, love-hate relationships, questionable sexual identity, etc. Be it naivete or iconism, I prefer to believe that he was not an emotional freak but someone to admire for his genius to live relatively uninhibited by social expectations.

From 19th Century Trinitarians who thought "the devil made him do it" to present-day scholars who explain Thoreau through personality theories and psychiatric diagnoses, critics have attempted to understand this complex man. However, when all is said, his ideas and principles will endure long after the interpretations of his psyche have been forgotten.

This is already longer than I had intended, but I think what I'm saying is while "the mass of men /led/ lives of quiet desperation," Thoreau was as happy as is possible beyond the innocent bliss of childhood. He wasn't a case study in an abnormal psychology book but a real

person who reacted to life events with the usual anxieties, defense mechanisms, and affective responses. There is no end to the evidence to substantiate that although Thoreau had periods of marked functional impairment, his modus operandi was not that of a maladjusted misanthrope.

Psychohistorians tend to explain their Subjects--Thoreau, Jefferson, Adams, Channing, et. al.--with the psychodynamics of a single personality theory frequently eluding the total person within the social and physical environment. Perhaps, an eclectic approach to the personality analyses of historical figures would be more comprehensive as well as more realistic.

REMINISCENCES OF THE THOREAUS by Edward Jarvis

[Editor's Note: Edward Jarvis, a long-time resident of Concord and a contemporary of Thoreau, left behind him a number of manuscripts of reminiscences. One of the most notable of these is a volume entitled "Houses & People of Concord, Mass." that is now in the Concord Free Public Library. With the permission of the Concord Free Public Library, we herewith publish for the first time his comments on the members of the Thoreau family. Deac. White's dwelling is now the Colonial Inn.]

DEAC. WHITE'S DWELLING & STORE

In this building north-east of the store, were two tenements and a long shop or shed.

JOHN THOREAU

A French refugee, came to Concord in the last century and lived in one of these tenements. He died in 1801, aged 43. His family lived there within my remembrance. There were three daughters none of whom married. All lived to an advanced age and died within a few years. David died early. John was a trader at one time, in a store standing on the present site of the town hall. Subsequently he made lead pencils quite successfully.

HENRY D. THOREAU

One of his sons, graduated at Harvard College in 1837, but although a good scholar he studied no profession. His tastes led him to literature and authorship and natural history. He worked with his father some in the pencil making and prepared the lead for sale to other manufacturers. He was also a land surveyor, and his work in this field was very accurate and commanded public confidence and bears the test of the surveys of his successors. He travelled some, but not remotely in this country nor abroad. He was fond of going on foot. He went through Cape Cod, the Woods of Northern Maine. He spent much time in the fields and woods of Concord and on the river. He felt a distrust of domestic and family life at home, and built a hut near Walden Pond where he spent many months, cooking his own food and otherwise taking care of himself. He was occupied in study, writing, reflection and observation.

He was fond of watching the habits of animals, birds, insects, fishes. He studied botany. It was hoped that he would write a natural history of Concord, like White's Natural History of Selbourne, but he had not the mental discipline needful for such a work. He wrote many books which gave him a high reputation among a limited class.

He was not a public man. He did not take interest in schools or affairs of general improvement or charity. He was absorbed in matters within himself. In his way he sought self-culture and when he retired from the world it was, as he said, for self help - not to gather power to do others good. He had a distrust of general society. His ideal of the social relation was very different from that generally entertained.

Absolutely honest and conscientious, he had no confidence in his fellow-men nor in their business habits, or the system of trade and finance prevalent in the world.

He died in 1862, at the age of 45.

John Thoreau went ultimately to a house which Mr. Alcott now occupies. He died in 1859, at the age of 71.

THOUGHTS ON RICHARD BRIDGMAN'S DARK THOREAU by James Garratt

In his "Preface," Bridgman claims that Thoreau's "darker sentences" "conform to certain psychological patterns" and emanate "from the innermost privacies of the man." He then dwells on Thoreau's descriptions of hooting owls, partridges, the dead horse, etc., as reflexive signs of the nature of Thoreau's subconscious. Yet in such Journal enteries as 18 August 1841, 16 November 1850, and especially 1 September 1852, as well as letters of 10 April 1853 and 19 December 1854 (to Blake), to mention only a few of many possible examples, we clearly see that the darker sections of Walden are indeed consciously elaborated literary devices, similar to those of the Gothic and Grotesque genre, intended to convey the fullness of the 'wildness' Thoreau found in nature and to go beyond the sentimentality of some Romanticism, toward true affirmation. Thoreau, the artist, is in full control of his work. Secondly, Bridgman claims that Thoreau was not a "deeply reflective man," and that this was "his most crippling" fault. One can refute that charge quantitatively (Thoreau certainly 'reflected' deeply on the question of why he went to Walden Pond, and on what he found there). But overt 'reflection' and abstract theorizing - as Thoreau emphatically knew - are far from the best or only routes to growth and self-knowledge. He deliberately endeavoured to adhere to what are perceived as personal and yet also external moral and natural laws.

This rather than merely sit down and intelluctualize himself away = the inade= quate method and goal of much modern literary theory. In this sense Thoreau's quest is similar to that of the Dutch painter Rembrandt; in whose life=long series of self=portraits we witness the natural growth of a man's character, attained through the irreducible experi= ence of life. Thirdly, Bridgman cannot deal with Thoreau's triumphant later works (such as "Huckleberries").

A NEW SWEDISH BOOK ON THOREAU
[Editor's note: Since this book is not easily available in this country, we herewith print its abstract.]

Gayet, Claude. THE INTELLECTUAL DEVELOPMENT OF HENRY DAVID THOREAU. Uppsala: Sweden: Acta Universitatis Upsaliensis: Studia Anglistica Upsalien= sia #41. 1981, 138 pp. A doctoral dis= sertation at Uppsala University.

Abstract: "This study traces the evolution of the ideas of Henry David Thoreau in the spheres of metaphysics, economics, and social philosophy. As is made clear, Thoreau's thought cannot be considered a static unit. In the early 1840s, his vision reflected the Hindu world view and the main tenets of Trans= cendentalist philosophy as expounded by Ralph Waldo Emerson. But Thoreau did not remain a Transcendentalist in the classi= cal sense of the term. In the late 1840s, his metaphysical conception of the world became increasingly materialistic; he focussed on economy and came to consider the material conditions of existence to be basic to the intellectual and spirit= ual development of man. Moreover, his= torical events in the America of the 1850s gave a new impulse to the develop= ment of his social thought, leading him to recognize the individual as a social being. Thoreau became ever more involved in the affairs of his time; his writings and his lectures expressed a heightened awareness of the importance of social and political issues in the life of nineteenth= century man. Facing the problem of slavery, he rejected the Transcendentalist doctrine of inner reform and formulated a social philosophy that integrated the idea and the act. However, he retained to the end a belief in the fundamental Transcen= dentalist principle of the absolute existence of higher moral laws in man. This directed his theory of the State: the State had to embody the general human will towards the good. Thus, when the Civil War broke out, Thoreau could con= sider that the moral law in man had mani= fested its universality and timelessness at the highest level: that of the State."

A thoughtful though at times rather ponderous discussion, particularly good on Thoreau's growing awareness of the economic problems of the time and of the necessity of collective action under some circumstances. We disagree however with his thesis that Thoreau enthusiastically supported the Civil War as the only possi= ble solution of the slavery problem.

THE 1984 ANNUAL MEETING, JULY 13 and 14

This year's annual meeting will be held as usual at the First Parish Church in Concord beginning with a lecture at 8 p.m. on Friday evening, July 13, when author= editor Joel Myerson will speak on Thoreau As Transcendentalist. At 9 a.m. the next morning there will be registration in the front vestibule of the church and a coffee reception downstairs in the Parish Hall. At 10 a.m. the business meeting will be called to order by President Ann Zwinger in the main church, following which will be the guest speaker Walter Harding. After the presidential speech, the meeting will adjourn for the rest of the program.

Noon: A catered lunch by reservation.*
1:15: A Thoreau Quiz by Albert Bussewitz.
2:00: A trip to the DeCordova Museum in nearby Lincoln to see an exhibit on Tho= reau's Influence on Artists. Transporta= tion provided.

AND/OR

A Walking Tour of Concord Center and Sleepy Hollow led by Thomas Blanding.

AND/OR

Slides of the Botanical History of Wild Flowers on Mt. Washington by Mary Walker.

4:00: Marcia Moss, archivist, will show the Thoreau Treasures in the Concord Free Public Library.
5:00: Sherry & autographing at the Lyceum.
6:00: Box supper on Lyceum back lawn.*
8:00: Evening session at First Parish with Paul Williams of Principia College. The passing of the gavel and adjournment.

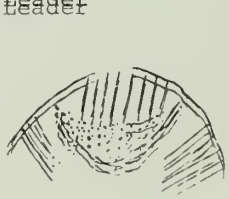
*Reservations must be made for lunch (6.50) and supper (4.50) by July 10. Checks should be made out to the Thoreau Society, Inc. and mailed to: Mrs. Marian Wheeler, 91 Hayward Court, Concord, MA 01742.

BOTANICAL TRIP TO MOUNT WASHINGTON, JULY 15 = 17

Drive up Mount Washington and back fol= lowing Thoreau's 1858 route, stopping to see plants listed in the Journal. Those wishing to hike down may do so. Nights will be spent at the Appalachian Mountain Club Lodge. For complete details contact:

Mary M. Walker, Trip Leader
14 Chestnut Street
Concord, MA 01742
(617) 369=5393

NOW!



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DANIEL RICKETSON AND HIS FRIENDS

Featured at the Thoreau Lyceum this summer will be an exhibit of manuscripts, art, and memorabilia associated with Daniel Ricketson, Thoreau's New Bedford friend. Among the items exhibited from five private and public collections will be Daniel's correspondence with Sophia Thoreau, his caricatures of Thoreau, and his son Walton's Thoreau sculpture. Thoreau Society members are invited to attend the exhibit opening Sunday afternoon, June 17.

From a letter by Daniel Ricketson to Sophia Thoreau dated June 4, 1866:

> I should like to come to Concord once more, but since the death of Henry I have hardly felt equal to the undertaking. I should so much miss him, I could hardly have supposed that any place possessed so much human interest as that of Concord in my mind from its alliance with your brother. He was indeed her presiding genius and interpreter; and now that he is gone, the river, the woods, the landscape, and even Walden Pond, with all its beauty, have lost for me their greatest charm. I could not have joined the party of forty strangers who lately had a picnic on the spot of Henry's hermitage.